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THE DECORATOR AND FURNISHER.

THE WILLIAM WOOLLAMS & CO.'S WALL-PAPERS AT THE COLUMBIAN EXPOSITION.

THIS well known firm of English wall-paper manufacturers had a very attractive exhibit of their wall-paper productions in the Manufactures and Liberal Arts Building at the World's Fair.

In Front A of their stand the left side was decorated with the Talbot dado, a private pattern in Anaglypta, consisting of fruits and flowers, with scrolls in olive and gold. The wall-paper is known as the Tanhope design, in yellow, blue and gold, and there was a Tanhope frieze, exhibiting conventional effects of fruits and flowers, in a lace pattern, also of blue, yellow and gold. The centre of Front A was decorated with the Chatsworth wall-paper design of conventional flowers on a gigantic scale, in crimson, drab and gold. There was a Chatsworth frieze, the design being pilasters and paneling, the panels having vases and bouquets of flowers in blue and gold. There was also a border of garlands in the same colors.

The right side of Front A was decorated with their Osaka dado, exhibiting a diamond pattern in lacquered leather, the colors being green and gold. The wall-paper and frieze are known as their Westminster design, an arabesque of scrolls in green, vellum, pink and gold. The principal panel of the ceiling of front A was filled with their Charlotte design, a conventional rosette in vellum and pink, while the spandril panels contained their Argyle scroll pattern, in raised flock on blue.

FRONT B.

The left side of Front B was decorated with their Ost-

liga dado, a conventional floral effect of flocks on lacquered gold. Above this was their Danbury wall paper,

of large floral scrolls in cream mica, and above this was placed their Tweedale frieze, of strong scrolls, also in cream mica.

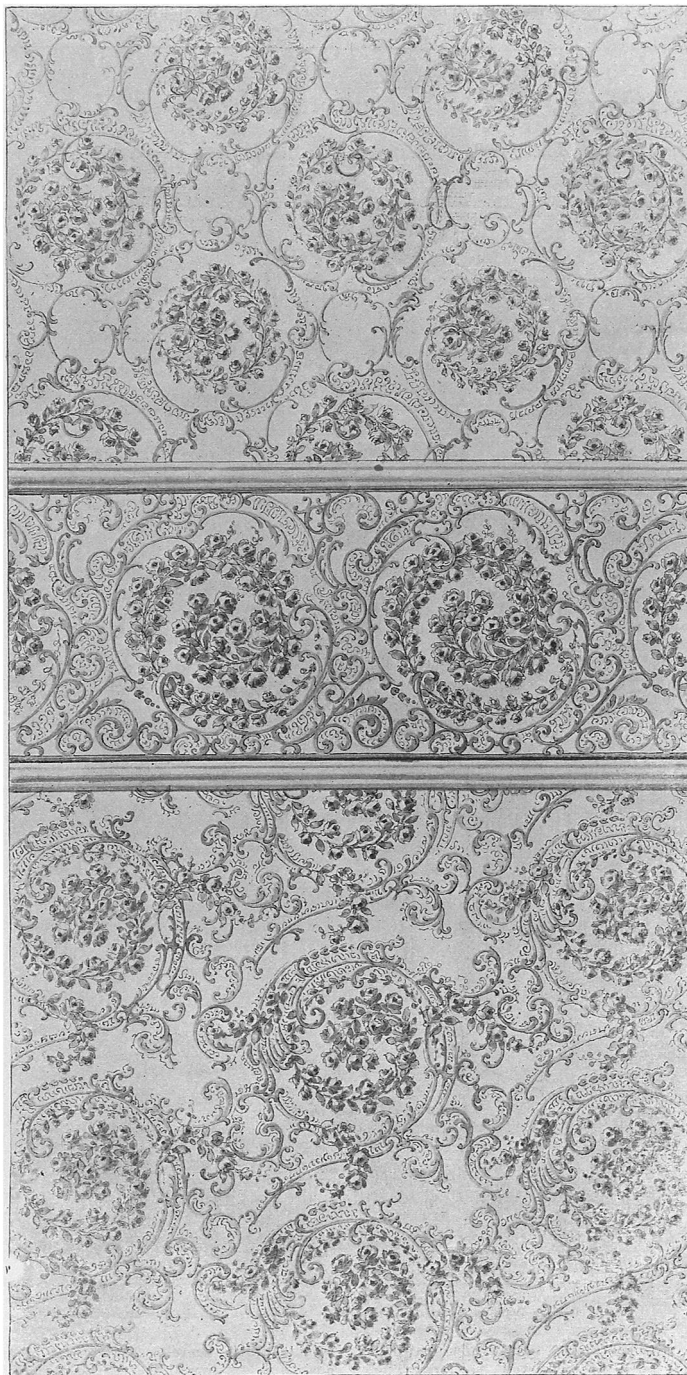
The centre of front B was decorated with their Camellia flock. This paper illustrated a new development of flock printing, by which varied effects of broken color are obtained, the shades of the different parts of the design changing in color and intensity, according to the position from which they are viewed by the spectator.

A scheme of decoration consisted of their sixteenth century pattern of flocks on lacquered gold, and their Rosebury design of wall-paper in Cornelian flock, which was a gigantic floral pattern of mammoth leaves, mingling with scrolls of leaves and flowers.

The right side of Front B was decorated with their Rhone dado, in brocaded flocks on lacquered gold, and their Londonderry wall-paper in dull reds and greens, and their acanthus frieze in cream mica. The paneling of the ceiling was filled with their Westchester tile pattern in yellow and blue.

FRONT C.

The left side is decorated with a Morton dado consisting of a tile pattern in embossed flock, the Cordova wall-paper exhibiting dolphins, swans and scrolls in embossed flock in buffs on silver mica; and the Viterbo frieze of leaves also in embossed flock. The centre was decorated with a bottom border dado, dado border in mixed colors and bronze, the design being a floral device. The wall-paper was of scrolls and floral effects in yellows and greens on bluish green ground. The frieze was a series of



"THE GODDESS OF ATVATARAN" WALL-PAPER. BY H. BARTHOLOMAE & CO., NEW YORK.
(See page 63 in November, 1893, issue for description of this pattern.)

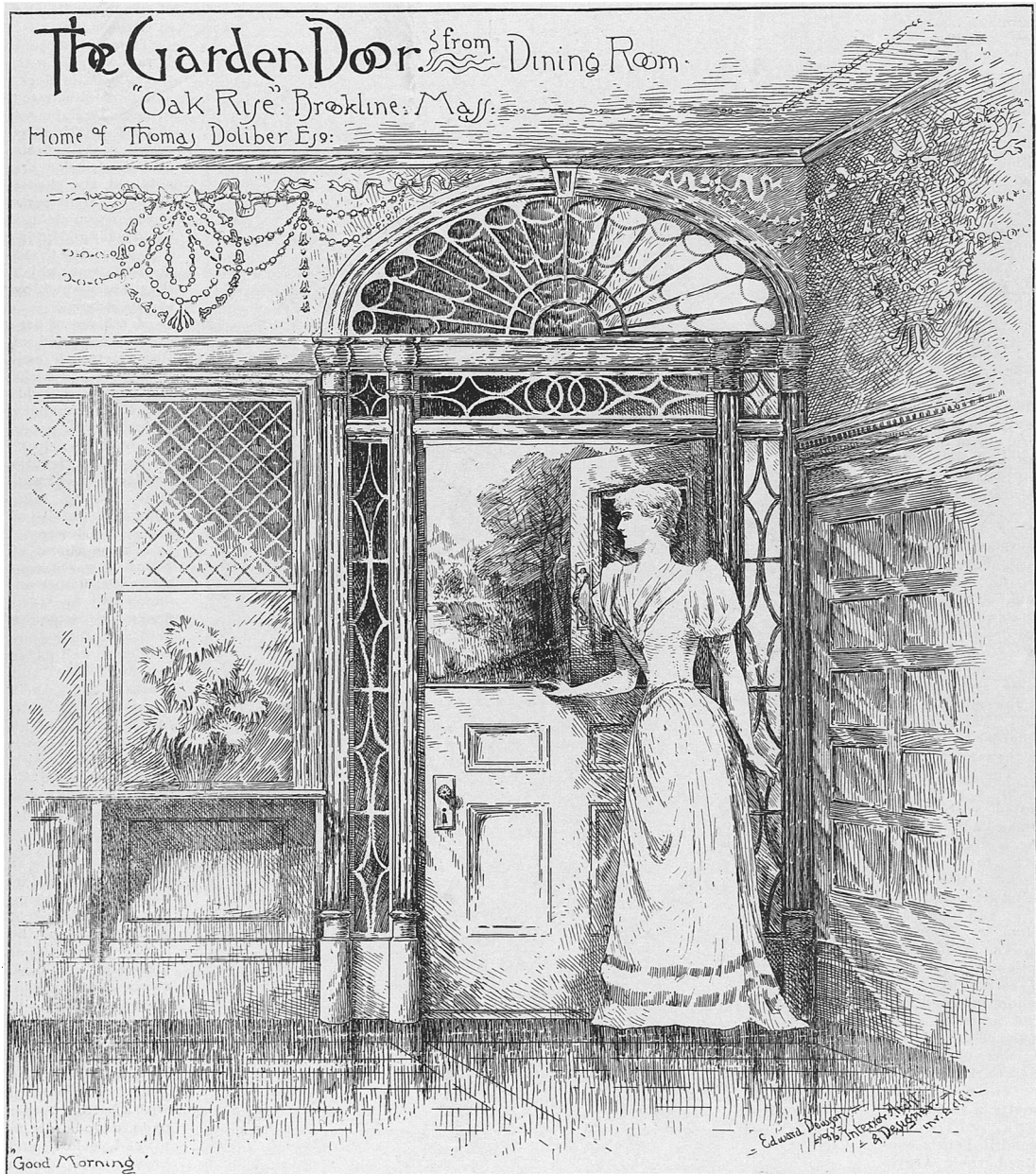
THE DECORATOR AND FURNISHER.

floral scrolls in blues and greens. The entire scheme is known as their Persian decoration.

The right side of Front C was decorated with the Morton dado, showing hexagonal tiles in lacquered leathers. The filling

FRONT D.

The right, left and centre apartments of Front D, were decorated throughout with their Pompeian pattern in raised flock. The dado was a magnificent composition of tripods, vases, etc.,



GARDEN DOOR OF COLONIAL DINING-ROOM. DESIGNED BY EDWARD DEWSON.

was their Mermaid pattern with mermaids and scrolls, capped with their Littleton frieze, both in lacquered leathers. The ceiling was in raised flock on lacquered gold, a floral device known as the Morretto design.

in raised flock on red. There was a fretwork border with the acanthus leaf introduced in raised flock on a dark ground. The filling was a composition of grotesque animals and scrolls in raised flock on green, while the frieze was in raised flock on pink.